ANIMAL COLORATION.

PROBLEMS THAT ARE NOT TO BE SOLVED BY NATURAL SELECTION.

ANIMAL COLORATION. An account of the principal facts and theories relating to the colors and markings of animals. By Frank E. Beddard, Prosector in the Zoological Society, of London, etc. Illustrated. Pp. vl., 288. Macmillan & Co.

At every step, in fact, in the study of animal coloration we are met with closed doors, which can only be unlocked by keys furnished by an intimate chemical and physiological knowledge such as we do not at present possess." One has to read about one hundred and forty pages of Mr. Beddard's book before he reaches this golden sentence, but the emphasis of it is all the greater because the mind has been led up to it by the arguments and examples that precede. Thus, at a stroke, a considerable body of imaginative literature in which the title role was played by that necromantic hero. Natural Selection, has been cut down to something like its due and proportionate value. The "open sesame" which disclosed one of Nature's secret enclosures has not sufficed to explore its hidden recesses.

The sentence quoted contains in a sense the keynote of the whole book which, from end to end, is a healthy and vigorous protest against the magical tendency that lies so near, and is so dangerous to, natural science. Not that the author has shown any consciousness of the wider application of his study in facts and theories, If he was observant on this point, he has carefully, and probably with good reason, kept the thought to himself. Perhaps it did not occur to him. General tendencies are more likely to be observed by outsiders than by those who are busy in the work of minute investigation. In the matter of scientific speculation, the intelligent looker-on must see that there is imminent danger of the recrudescence of a thaumaturgy as absurd as that which disgraced the closing years of treek philosophy. Real men of science will no more indulge such nonsense now than their predecessors did then. But the half-learned and the wholly ignorant, mouthing in vain repetition the supposed shibboleths of science, may make knowledge a byword. Every book, then, that keeps thought from stagnating around some imperfect or illunderstood formula is to be heartily welcomed.

Mr. Beddard approaches his theme with caution, He is evidently eager to concede to the now theory of natural selection all that the facts as he views them will warrant. His apology for his work is not that he has a controversial purpose, but simply that other important and popular works on the subject of animal coloration; particularly those of Mr. Poulton and Mr. Wallace, deal with the subject from the one point of view and he desired to "lay some stress on other aspects of the question." The volume is addressed not to specialists, but is intended to gratify the interest in the problems of zoology which is so widespread at the present day. Hence, there are no very obtrusive technicalities, certainly none that a good dictionary will not enable one to translate into more familiar language.

The words color and coloration are often used as if they meant scientifically the same thing. In the case of animals that are of a uniform tint, confusion between the two words is of no importance, but when it comes to creatures in which a variety of colors appears, then the distinctive word coloration is indispensable to mark the fact of contrast and arrangement. The immediate cause of in the surface or beneath the surface that can be seen, or the scattering, diffraction or refraction Even in the latter case, pigment appears to be a necessary, though not the more, obcious factor in coloration. While some pigments are widely distributed-for instance, the one that colors the earthworm and reddens the blood of man; colors that appear the same to the eye may be the turacou and the parrot are colored by subdifferent hues, as in the case of male and female of it are practically transparent. In the cases tion of bright color as an advertisement. Without it, animals would die for want of oxygen. | says he? Yet, it renders vast numbers of creatures in the there is a substance called chlorophyl, the office of tributed that it is found in groups so diverse as birds and sponges, appears to figure very largely in the work of respiration. Changes in the color produced by such indispensable substances could hardly occur without being fatal to the animal, no

matter how inconvenient the color might be.

Another point is that coloration, with a few notable exceptions, appears to be uniform and constant, not only among the members of a given species, but even throughout the wider range of genera and families. Such constancy evidently leaves a very limited possibility for the operation of natural selection, which, in the nature of the case, presumes on an infinite variation as the material to work upon. Nevertheless, in this wide view of the animal kingdom, it is easy to suppose that natural selection has acted in the past to produce the modifications which are now found to be constant. This argument based on supposed indications of a former state of affairs can, as Mr. Beddard says, "no more be refuted than those of the believers in special creation." The reason is that in both cases the point in dispute has been taken out of the realm of observation and relegated to that of imagination. But even this possibility of harmonizing the theory of natural selection with the facts is excluded from those innumerable cases in which changes in color can be adequately accounted for by conditions external to the animal. If the color of a particular animal, and not that of other animals, changes in captivity; if animals, otherwise the same, exhibit differences-if, for example, sea-urchins, brittle stars and starfish, which are commonly not green and must find it far from being a protective color, nevertheless become green in the waters of Ceylon, where that is the prevalent hue of both land and sea animals; if in one little patch of Amazen forest all the insects are blue, and in a continuous patch all of them are red; if in regions geographically as remote as Europe and Argentina, two ifferent species of butterfly exhibit the same markings, though separated from each other not merely oceans, but a genere-what can be said except that modification is due to environment and not to the inner needs of the animal. So marked are geographical divisions in the matter of color that. Mr. Beddard points out on the authority of Dr. L. Camerano, the prevalent tints of Europe and Northern Asia are gray, white, yellow and black; in Africa, yellow and brown; in Central and South America, red and green, and in Australia, black. An important factor, which is obviously a question of locality, is food. Important differences were discovered in moths and butterflies, the larvae of which had been fed respectively on tles, oak, hawthorn, lime, lilac, heath, birch, elm, grass, bullace, or other leaves. Even the lack of food at a critical period in the life of the larvae produced a marked change in the appearance of the imago. The effect in such cases, as well as in the familiar one of a canary fed when young upon red pepper, or of a that of slow, hereditary changes in organism, but is immediately attendant upon processes o digestion or indigestion. The goddess Natural

ection would have to be as spry as Athene,

when she leaped down from Olympus to give was

Telemachus some good advice, if she controlled changes such as these. Differences in color can be traced immediately in great numbers of cases also to temperature and moisture, the latter being so marked that the effects of a long drouth in New-Zealand were shown in the paler hues of animals. Light also must be considered as having an immediate effect on animals. For example, the white underside of young flounders that lay on a mirror in the bottom of a tank began at once to take on a new color, upon which the author remarks: "There is obviously no room here for natural selection." The absence of light must also be considered in the case of animals that exist in caves. But as to these creatures, the theory of natural selection is hampered by its own limitations. By hypothesis, natural selection is concerned only with the distribution and arrangement of color, not with its origin. It has therefore nothing to do with the pigment which forms the basis of color. Now, even the pigment is missing from cave-animals, and natural selection must be excluded, as having had nothing to work upon. On the other hand, it is excluded from the field of influence upon the brilliant colors of deep-sea animals, where the only light must be that of the phosphorescent inhabitants. To the opinion that there is in the character of this light as related to the red, yellow and green colors so common among the creatures of the ocean depths, an explanaton of the eyes which these animals possessed, Mr. Beddard opposes the fact that a microscopic examination has revealed processes of degeneration in these deep-sea eyes, only to be explained by environing darkness. But what is the use of bright colors in the midst of profound gloom Above all, what would be the use of so-called protective resemblances? Alluding to examples of such resemblance on the part of parasites to the animal which they infested, the author re marks: "In my own opinion, these cases of resemblance are to be explained by the parasite actually assimilating and depositing in its own skin the pigments of its host; but they are entirely parallel to instances of protective resemblance among littoral creatures."

The point to the last clause lies in its appli-

cation. If the resemblances of these deep-sea animals have no protective purpose, why should a protective purpose be assigned for similar phenomena in the shallows of the sea or on land ; "There is always too great a tendency to endow animals with senses exactly similar to those possessed by ourselves. This tendency is, of course, more dangerous when we are dealing with the There is no proof that even birds, keen-sighted as they are, possess anything comparable to discriminating human vision. In the case of dors, which are naturally more easily observed, the absence of attention to such minute where the theory of natural selection figures, is painful to witness. In short, the subject is one that as yet defeats generalization. stance of apparent color resemblance," as Mr. Beddard says, "must be discussed on its merits. The onus probandi lies with those who advocate the action of natural selection. The usefulness of each case of color resemblance must be demonstrated; and any facts which tend to prove that it is of no particular use have far greater weight against the theory than suggestions, merely based uopn human ideas of resemblance and difference, have in its favor." Exactly the same conditions must be met under the hypothesis of warning coloration-that is, coloration intended to render solors in animals is the presence of some pigment | a disagreeable or dangerous animal conspicuousand under that of protective mimlery. Beddard presents a tabulated statement of experiments which showed that some preconceptions on this subject were far from trustworthy Dr. Eisig pointed out that in many cases pigment was identical with excretory matter. Chemical investigation revealed uric acid in the vellow color substance of a number of butterflies. Upon produced by pigments which are chemically very such facts Dr. Eisig based an opinion that the liverse from each other. The green feathers of pigment itself which produced the supposed warning color was the true cause of the disagreestances totally unlike. On the other hand, ani- able taste which caused certain insects to be remals which have the same color-substance exhibit | jected. This just reverses the whole problem, and makes it likely that "The brilliant colors (that among certain parrots. A variation in the quan- is, the abundant secretion of pigment, have among certain parrots. A variation in the quan-tity of pigment almost necessarily produces a caused the inedibility of the species, rather than story at length, with a view to the vind cation of variation in color, and animals that are devoid that the inedibilty has necessitated the produc-

of advantage or not to the animal in the way tection, that is of natural selection, and Mr. brain the fine etclings given in this look leave no of concealment, must remain unchanged. Thus, Stolzmann, who has done the same for the bril- doubt. It was a part of his peculiarities, however, she did not like to own it. But everything apart one strikes a field at once from which natural liant colors of the male birds. His own conclu- that he set no store upon liss skill in this direction, The substance called sion is in harmony with those reached in respect haemoglobin plays the chief part in respiration. to the problems already discussed. "We find," "that the secondary sexual characters of animals are dependent upon the germ glands group of annelids fatally and irremediably con- themselves; and that the sexual diversity of anispicuous. In all green plants and many animals, mals is also associated with differences of dispo-extreme delicacy and finish, yet as it appared to sition and habit. There is a fundamental difwhich is to separate carbonic acid into the carbon ference between males and females based upon the coarse. The simple fact is that he was the despair and oxygen that are necessary to the processes of actual difference of sex, which generally finds ex- of the engravers, who were unable to give his work certain orange-red pigment, so widely dis-that it is found in groups so diverse as ficial differences may also be partly due to the id sponges, appears to figure very largely different mode of life led by the two gaves. We different mode of life led by the two sexes. We meet with them in animals which cannot be days. He used to say that all the rest of the staff moved by any choice or aesthetic preference; but it is also true that they are most highly developed in the higher animals, where such Torylsm was in his blood, and not a matter of prin choice is at least conceivable; the mammal, however, forms a very important exception to this own sake. He preferred the society of oid factsione statement. Butterflies and birds show the most people. He liked old books best. One of his inti-marked sexual dimorphism in color; and it is precisely in these two groups that there is the of the translation of Omar Kharyam, and Hirgerald greatest opportunity for color development, owing to the structure of their feathers and Color differences become scales, respectively. necessarily exaggerated in these animals, through mere multiplication of details. Nevertheless, it is quite possible that sexual selection may have played a subordinate part in the production of rounds, gless and medigals of the sixteenth, sevenplayed a subordinate part in the production of sexual coloration."

Besides a profusion of wood cuts, the book contains four colored plates. The beauty of the letter-press is marred by cross-headings in dark print, but these are convenient for discovering at once any sentence to which one wishes to recur.

BACONISM RUN MAD.

A BOOK FOR A LUNATIC'S LIBRARY.

THE COLUMBUS OF LITERATURE; OR BACON'S NEW WORLD OF SCIENCES. By W. F. C. Wigs-ton; pp. 217. F. J. Schulte & Co. It would be worse than useless to analyze this book diseased minds to which it will seem like the promight fall into the hands of people possessed of normal intelligence who could be misled by the bewildering distion of authorities into supposing that these fragments, pieced together from writings of every degree of value, have some relation to Mr. Wigston's purpose. Even if they were all faithprove nothing in the promiscuous jumble which Mr. Wigston has made of them. But as a matter of fact the author has not taken the pains of verifying so far as has been observed in a perusal of his book, a single statement which he has made. The pages fairly bristle with errors which would carn the ing Latin in the United States or in the United Kingdom who is ignorant that Virgil's "Polilo" is not the entitled "Pharmaceutria," or that the word phar-maceutrin itself cannot be translated with the adjectives chemical or alchymical, then that boy, to discipline that would leave a lasting impression on his memory. Mr. Wigston's mind when he began the task of making this book must have been an absolute blank. He cannot have had even that infinitesimal datum of knowledge which is supposed to have kept the scholastic jackass from perishing bales of hay. It is only by supposing a mental tabula rasa excelling all that psychologists have magined that one can begin to understand how a man might take for true not only all the crazy figments that fitted about the empty crevices of his

crantum, but also everything that

own

De Quincey paid his withering respects, once advo-cated the opinion that the Sixth Book of the Aeneld was a description of the Eleusinian Mysteries. notion was absurd, because Virgil could not have written of what he knew nothing about. Warburton's hypothesis was destroyed by Gibbon in a pamphlet published anonymously, and nobody of any credit for learning has ventured to recur to it respectfully since. But it reappears in this book with all the blundering emphasis that Mr. Wigston can put upon it. Mr. Wigston even goes to the length of asserting not merely that Bacon wrote Shakespeare, but that Alexander the Great wrote Aristotie. Just imagine

ing not merely that Bacon wrote Shakespeare, but that Alexander the Great wrote Aristotie. Just imagine what a vista of new reaims to be conquered this suggestion may open to the cranks of the world. Everybody's book written by some other fellowwhat fancy could be better adapted to minds in a condition of incipient mild dementia?

But the eccentricities of the author are evinced not merely by his haphazard treatment of literary and historical facts, but also in his use of words. He speaks of Ceres, Bacchus, Mercury and Apolio as the four chief protagonists of the classical drama, evidently using the word protagonists without the slightest inkling of its meaning. In the sentence "the probability that shakespeare wrote the plays does not fulfil the terms of a true linduction," the word induction is void of any meaning that belongs to it in the usage of normal human beings. The relative pronouns are as carefully ignored as if they were suspected of sharing in the conspiracy of which Bacon was the victim. The list of such peculiarities might be enlarged indefinitely. They are alluded to here because they seem to have a pathological value. They are symptoms of a mental state which might well interest a psychologist in search of material for a chapter out the disease is Mr. Wigston's suspicion of others. It occurs to him that those who can see nothing in the problem which he is racking his brain to solve are actuated by the malicious desire to discount his discoveries. He alludes mysteriously to those who are trying to steal the evidence in his possession of facon's alllance with the Rosterucians.

There is every reason to think, however, that the man is harmless.

is every reason to think, however, that the

" C. K."

A FAMOUS "PUNCH" ARTIST.

THE LIFE AND LETTERS OF CHARLES SAMUEL

KEENE. By George Tomes Layard. Hiustrated 8vo., pp. XXI. 463. Macmillan & Co. The life of Charles Keene, of "Punch," is not event ful, yet neither can it be considered commonplace. The artist in "black and white" who for thirty years tood almost if not quite at the head of his profession in England, was a man of many peculiar ties, and his limbits and hobbles furnish ample material for interesting description. He was in the first place a singularly modest man, and all his life shrank rom conspicuousness to such an extent that he missed the recognition and the rewards which his talent entitled him to. Every one familiar with "Punch" must also be familiar with the signature "C. K." which appeared for a generation at the corner of so many humorous sketches. But he held himself aloof from society generally that thousands who knew Doyle and Leech, Tengiel and Du Maurier, remained even to the last ignorant of the identity of Keene was a Scotchman, and full Scottish characteristics. No doubt one of the reasons for his remaining comparatively unknown was that wife would have taken him his old bachelor habits and made him shrink deeper into his shell.

Not the least remarkable fact in his career is the practical lack of all artistic training. His gift was orn with him, and without instruction at a very early age he began to draw in a manner which sur prised veteran artists. Whether he is strictly itled to the designation of a humorist is, as will presently appear, not so obvious as it appears on There are his "Punch" illustrations to demonstrate the reality of his humor, it may naturally argued; but the statements of his put a very curious face on the matter. For it ap-Crawball, who during the whole of the "Punch" period was in the habit of supplying the artist with albums constantly. He, as Mr. Layard puts It, "interpreted" Crawball's sketches in his own warthem, much to Keene's dissatisfaction. Mr. Lavard gives in an appendix the titles of several hundreds which had this origin, and it is evident that whatever humor was in these must be

tures proved so far beyond the apprehension of Punch's" readers that letters came to the office from all parts of the world expressing perplexity, exasperathat the facts are not very flattering to the pensplwhere the coloring substance is a physiological when it comes to sexual coloration, the author carty of the bewildered "Punca" subscalaers; while the color, whether carty of the same tane they show that Keene's fun on this lolligochoetal, it is obvious that the color, whether far as female birds were concerned, to one of proand perhaps it was because of this indifference that the long before his own countrymen perceived its imporwas characterized, as it came from his hand, by a

were "Rads," and that he was a Tory. This true, and a fine old crusted Tory he was, too. He loved authority for he had strange tastes, as will be seen from the fact that he took up the study of bagpipes quite enthusi-astically and strained proficiency on the instrument. But he was an eager collector of all manner of mustcal instruments and a singer of no mean merit. Naturally teenth and eighteenth centuries. One of his hobbles was the collection of palacolitible remains. He could enthuse over flint arrow-heads and spears, ancient querns, and above all, antique tobacco pipes.

A curious kind of dwarf pipes often found is making excavations about London or in the bed of the Thames, were his favorites, and of them he obtained a pientiful supply through his friends. He used to smoke them himself, and he preserved the nicotine soaked plug of tebacco at the bottom of the powls, and when he thought he deserved a treat for some especially good bit of work he would take out and smoke one of these "dottles," as he called them. Keene was given to excess in the use of tobacce slone No one could be more temperate in eating and drinking. In one gastronomical point he resembled Emerson; he liked fruit pie for breakfast. For many years he worked late in his studio and always cooked his own dinner on a gas stove he had contrived for the purpose. The dinner too was invariably the same, namely a beef stew, with a pot jam for fessert. Like Dickens he was a great pedes-trian, and thought nothing of walking twenty or thirty miles a day, while when approaching the sixtle miles a day, while when approaching the slaves he believed that eight miles a day was the least amount of exercise ne could maintain his health upon. His letters are much occupied with his hobbles, which, as said above, were numerous. He bought old books occasionally, though judging from some remarks upon the rarity of some works, his bibliographical knowledge was limited. His excessive smoking finally brought on intense dyspepsia, and that was the beginning of the end. His active life may be said to have closed in 1880, though he still worked. But for two years aliments increased upon him. He could no longer get about. Then he was confined to his room. And presently the end came, quietly. His death was a severe blow to "Pudch," which has not yet filled his place. He appears, with all his old ways, to have been a singularly genial and lovable man. All his friends clung to him, all his friendship dated far back. A great surprise was given to the British Philistines when it was discovered that this obscure artist had left a fortune of between \$160,000 and \$200,000. But he was always of a thritty turn, and his expenditures, as a single man, had been comparatively light, though his biographer says that he dreased somewhat extravaganity. Yet he was very enriese in his appearance, and often scandalized the snobs among his acquaintances. He would never wear that abomination the chimney-pot hat, preferring what is called a "slouch" hat. One eccentricity which seems really stupid was his refusal ever to carry an umbrella, so that he would often get wet through two or three times in a day

Mr. Layard has appearen pains in the Hustration of the Life, and the general get up of the book is handome, though the size is inconvenient. This, however, is probably necessitated by the etchings, which must have suffered by reduction. This his prefer has a man of artistic genius, who was also a very manily, pure minded, honorable mentleman, and none the less to be admired hecause he cared not at all for the opinion of Mrs. Grundy. he believed that eight miles a day was the leas

RECENT FICTION.

NOVELS AND SHORT STORIES. THE WRECKER. By Robert Louis Stevenson and Lloyd Osbourne. Illustrated by William Hole and W. L. Metcalfe. 12mo, pp. 553. Charles Scribner's Sons.

A STORY OF EAST AND WEST. and Wolcott Balestier. 12mo, FHE NAULAHKA. A STORY Rudyard Kipling and Wold pp. 376. Macmillan & Co.

pp. 379. Macmillan & Co.

IN THE ROAR OF THE SEA. By S. Baring-Gould.
12mo, pp. 407. National Book Co.

A MEMBER OF TATTERSAL'S. By Hawley
Smart. 16mo, pp. 245. Lovell, Coryell & Co.
DON FINIMONDONE. CALABRIAN SKETCHES. By
Elisabeth Cavarra. 12mo, pp. 179. Charles L.
Webster & Co.

A HOUSE OF POMEGRANATES. By Oscar Wilde, London: Osgood and McIlvaine.

It would be idle to inquire what part of Wrecker" belongs to Mr. Lloyd Osbourne. The book is manfestly Mr. Stevenson's to all practical intents, but while it exceeds the usual length of his stories. this extension has not brought an access of interest. Some of the material moreover has been employed be fore and in other ways, as for instance much of the description of Parisian artist life. The San Francisco scenes are from life, and very well done. The island scenes also no doubt owe all their coloring to the anthor's personal observation. The motive of the on Midway Island, is handled with a great deal or ingenuity. But the latter part of the tale is disingenuly. tinctly more interesting than the beginning, and there a peculiarity about most of the characters which might almost suggest to an uncharitable mind that the South Seas had exercised a somewhat demoralizing effect upon the author. The character of Jim Pinker the most attractive in the story, and beside him Loudon Dodd, the supposed narrator and hero, cuts a very poor figure. Dodd indeed is natural cuts a very poor figure. Dodd indeed is natural enough; in fact too natural to be respected. He is one of those men whom every one knows, with high moral standards and low moral performances. Who loftily rebukes his partner for proposing a scheme in which there is a suspicion of croand then plunges headlong into an undertaking in which wrecking and smuggling are prominent. Pinkerton is delightful throughout, and conspicuously the better man of the firm. Dodd is inclined to hypocrisy, and is weak almost to the point of sneakishness. The verisimilitude of the plot is not always apparent. For example, there is really no shadow of probability in the manner of the tragedy on board the "Flying Scud." If the wild Irishman "Mac kill Captain Treul, and if the Baresark Goddednal dil start to run a-muck thereupon, there was clearly no reason why the "Currency Lasses" should proceed to murder every remaining soul on the "Flying Scud." The slaughter of the crew of that vessel stands out as a wanton and wholly irrational deed, and one to which it is impossible to believe that previously innocent men could be brought. question of this massacre seems to be treated through out with a rather injudicious levity and leniency, and the same may be said of the brutalities of the seabully, Captain Nares. To any one who really knows what the old sea-builles were, it is impossible to so nuch as think of them without disgust and ang-Of course "The Wrecker" is an Interesting story, of would not be Mr. Stevenson's. But is far more uneven than is usual with him, and it cannot be regarded as one of his best novels.

In "The Naniahka" we find another piece of colaboration. It is hardly a sober story, partaking too much of extravaganza. Nick Tarvin, American who goes to India to obtain possession of a marvellous necklace named the Naulahka, and who goes through as many adventures as the Three Musketeers rolled into one, may be Mr. Kipling's c ception or Mr. Balestier's conception of Colorado terprise and capacity, but he does not properly be long to the present century. Rudyard Kipling in his short stories of life in India conquered the public by nfusing a large measure of reall-m into his work t was possible. But here no impression of that s made. The whole narrattye is frank melodrama Even that noblest work of time, the Western An can, does not possess as many lives as a cat, nor is it thinkable that he should go straight from Topaz, Colorado, to a native State in Hindustan, and after a sojourn of a week or two, and without any knowledge of the language, find himself wholly competen if the render be complaisant it is easy enough to write stories of this kind, but surely they belong rather to the domain of folklore than to that of flotion. Hon. Nick Tarvin in the hands of Sir George Cox might without much difficulty be transmuted into a sun-myth, Stathas might figure as Night and the Naushin as Clouds or Pawn. There are immense possibilities in this direction, whereas, if we regard the present story as representing human possibilities we fear it must be found wanting. female hospital goes the way of all reforms in India, much to the general roller, and her own also, single one copyrighted) do not enhance the realism of the work. The one piece of genuine naturalness

From The London Daily News.

It is generally considered that the barrel-organ is wanting in that capacity for expression which belongs to musical instruments played entirely by human mechanism. This, however, is not the opinion of the primoters of a grand barrel-organ competition which has just taken place in the Rue de la Chapelle, at the northern extremity of Paris. Prizes were expressly offered to the performers who put the greatest amount of "expression" into their performances, and this was not all, for there were also other competitions by which the professional skill of the organ-grinder was to be tested. There was a race, for instance, from one end of the Rue de la Chapelle to the other, and the palm was to be given to the instrumentalist who, while never ceasing it turn his handle, succeeded in producing what was considered by the judges to be the most meiodions effect. The whole wound up with a grand crial of endurance—not only, it is to be presumed, for the competitors, but for the inhabitants of the neighborhood, a prize being awarded to the man who continued grinding out his tunes the longost. Some few fine contrivances with trempets and waitging figures

were exhibited, but these practically did not compete, the real contest being between the ordinary instruments carried by medias of a strap round the shoulders of the musician. An eye-witness describes the scene when the trial of endurance began. The dogs howled, when the trial of endurance began. The dogs howled, when the children set up a yell of delight. Who was the the children set up a yell of delight. Who was the winner of the coveted prize does not, however, appear, winner of the coveted prize does not however, appear, for the eye-witness after all was but mortal, and, after enduring the pandemonium for a few minutes, he field.

LITERARY NOTES.

The Lady Mary Gordon, to whom Swinburne has dedicated his new book, is the poet's aunt, and the youngest of the twelve children of the third Earl of Ashburnham. To this lady, a particularly charming, refined, and intellectual woman, her nephew is greatly attached and often visits her at her beautiful estate in the Isle of Wight. It is said that in sending her books, he unbends to the extent of signing himself

Miss Mary Wilkins is already at work upon a long novel which will follow her first one. "Jane Field."

"The Lover's Library" is the title of a series of poetic reprints which Mr. J. H. Ingram is engaged in editing, with biographical and critical introductions. The first volume contains George Daiy's "Sylvia; or, The May Queen."

Francis Parkman, the historian who is now sixtyeight years old, has produced his valuable and brilliant books under many difficulties. One was partial ess, which forced him to employ readers in using the records upon which he has had to draw the preparation of his history. It is said that the writing his book on documents and notes used in Montcalm and Wolfe-only one volume of the seven containing the story of "France and England in America"-have, when bound, occupied twenty-six volumes, each the size of the printed book.

A young woman having written to Carlyle (who was not personally known to her) for advice about writing a novel received this practical answer:

"In my great darkness as to the fair young Blanche's affairs, how can I advise! I will say only: A young lady's chief duty and outlook is not to write ovels (especially not while she is 'ignorant of the world,' and not even perhaps when she knows it too well!)-but, by and by, to be queen of a household, and to manage it queenlike and womanlike. Let her turn her whole faculty and industry in that direction; shove her own novel well aside for a good while, or forever; and be shy even of rending novels. he do read, let it be good and wise books (more and more exclusively those) which not one in ten thousand of the kind called 'novels' now is. T. CARLYLE. "Chelsea, 29th Oct., 1866."

"Adam Bede" has been translated into Italian, and this translation is coming out as a serial in a Roman

A forthcoming book on the Brontes will conta it is said, fresh and extremely interesting information concerning the family. The author, Dr. Wright, has derived much of this from the Irish relatives of the author of "Jane Eyre." With these relatives, it has lately been discovered, the English Brontes keep up constant and affectionate communication. Wright has collected many family traditions, some of which show that they are the foundation of the story of "Wathering Heights," and that the author of that book did not therein even remotely allude to the sad record of her brother Patrick's life.

An amusing story is told in England concerning the late historian, E. A. Freeman. It is said that when he was examining flattle Abbey in preparation for writing the account of what he has called the grent fight of seniac, he found himself dogged by a person who, as he thought, somewhat officiously obtraded his offers of assistance. After vainly trying to shake him off, he broke forth with "I don't want your help. The Duke of Cleveland promised that I should not be interfered with by the gardeners." "Exactly so," was the reply; "I nope they have obeyed my orders. I am the Pulle of Cleveland."

Mr. Kipling, like every other traveller in the land of the chrysanthemum, likes Japan. He writes that he "sees his way to much work there."

Mr. Charles Dudley Warner is varying his labors on the "Harper" by congenial work upon his forthcoming

The daughter of Thackersy, Mrs. Ritchie, is writing a life of Elizabeth Fry.

We recur with amusement to a certain comical bit of verse on Mr. Kipling's literary relatives, which was printed not long ago in these columns-for in an Enghish journal we find the statement that an uncle of his, another Kipling, has in his time written verses were printed in local papers and were thought friends and neighbors to be exceedingly racy. Id gentleman was formerly a popular Wesleyan

Miss Yonge's book, "The Cross Roads," is to be brought out by Thomas Whittaker.

BLEAK HOUSE.

QUAINT RELICS OF OLD LONDON. From The St. James's Gazette.

Ere long another of the fast vanishing localities, popled by the genius of the muster novelist with char-

from lists chemical love affair in the air, and to control the tags of verse at the heads of the charters reach that gas or corporated do not be presented to the charters reach the tags of verse at the heads of the charters reach the tags of verse at the heads of the charters reach the tags of verse at the heads of the charters reach the charters are the control to the charters and the charters are the control to t

HOW AUTHORS WORK.

From The London Globe. An ingenious reporter has been interviewing a number of celebrated authors to discover what are their heatite and attitudes while writing. M. Alphouse Daudet, he tells us, amiles maliciously; M. Emile

Zoia repeats in a loud voice the phrase which is the tip of his pen; M. Edmund de Goncourt nor his lips as if he were eating; M. Jules Lemnius strokes his mustache with his left hand; M. Reas strokes his mustache with his left hand; M. Reas tooks in the palm of his hand, as if to find inspection there; M. Ludovic Halevy looks up to the ceiled to collect his thoughts; M. Meilhac puts his hands to meditate; M. Jean Richepin taps this desk when he is in want of a phrase; M. France M. Henri Bornier scratches his head; M. Embergerat whisties; M. Jean Rameau, when he is wring verses, seems to be thinking of something and, finally, M. Georges Ohnet appears to be thinking of nothing.

MUSICAL COMMENT.

WAGNER'S DRAMAS IN ENGLISH -COMPETE TIONS FOR COMPOSERS. Mr. John P. Jackson has published his translett

of the book of Wagner's "Die Meistersinger" simel taneously in New-York, London and Munich. The Jackson has translated, and there can scarcely be a foubt that the task was the most difficult that he he yet undertaken. A great deal of the humor Wagner's comedy lies in the plays upon words i which the principal characters indulge, and in the majority of cases these plays are simply untrass Mr. Jackson has been remarkably successing in the lyrical portion of the book, such as the sone of Walther, the quintet, the address of Pogner and the monologue of Hans Sachs; but he has committed som serious offences against good taste in his handling of the dialogue through his desire, obviously, to in a sub-titute for the colloquialism in the original. The use of such slang words as "guff," "duffes," "bust," "snoozer," "boozer," "sit upon" (in the sense of to condemn), "I should smile," "give us a rest," "good as pie," are in wretched taste as well as anachronistic. Nor can the translator's efforts to be archaic be commended; "chosen," "composen," and "tolden" are intolerable even for rhyming purposes. In a few instances it is evident that the meaning of the German words has been missinderstoo by Mr. Jackson, but the faults are of little cons quence if a single line be excepted. In the conversation between Walther and Eva while Beckmen is strumming upon his lute preparatory to his serenade Wagner has the maiden say: "Die Schlast muwebt's mir, wie ein Wahn." Mr. Jackson has here read "Schinefe" sleep instead of temples and conquantly sends his become to sleep at the momen when she was on the point of eloping with her lover. ("O, sleep comes o'er me like a speil.") In the same scene, moreover, he spoils a dramatic moment by overlooking the fact that Walther is unaware that the cobbler whose light has interfered with the elopement is Sachs when he threatens to kill him. The lin are self-contradictory as they appear in Mr. Jackson's version. But the most singular of Mr. Jackson's performances grow out of the exigencies of rhyme In the opening chorale he renders the words: Edler Taenfer, Christ's Vorlaenfer" (Noble Baptist, Christ's Forerunner,") with "Great Immerser, Christ's Precursor," thus making immersionists of the congregation of St. Catherine's Church, Nuremberg, at a time when baptism by immersion would probably have created a scandal. His placing the time of the play about the middle of the fifteenth century" is obvious one of the typographical errors of which there are many in the book.

The serious view which Mr. Jackson takes of the task of translating Wagner's dramas invites careful scrutiny of his work. In an appendix to his version

he says:

"The translation of his (Wagner's) poems should long ago have been made the work of a committee appointed by English or American Wagner Societies. Even now it is not too late to begin at the beginning, and to see to it that Wagner's nu-ic-drams shall be printed with adequate translations, to supersede these which in America as in England have been fastened, as with a load of lend, about Wagner's genius. It has always been a matter of regret, with me that there did not exist, during the last twenty years, a musical-literary Vehingericht, which should have judged as to the correctness or value of the Wagner translations before permitting publishers the privilege of copyrighting them and of thus placing Wagner's peems on the level of the olden libretto degradation."

Mr. Jackson's language may not be elegant, but

Mr. Jackson's language may not be elegant, but his meaning is clear and the idea is a good one Thanks to the skill, zeal and enthusiasm of Mr. Ashton Ellis, of London, editor of the organ of the English Wagner Society, the world will soon hav an admirable translation of the prose writings of the great operatic reformer. There are already several translations of the dramas in the field and it is a public scandal that the worst of these are the versions printed in the planoforte scores. The genius of Wagner demands that the outrage on genius of wagner demands that the outrage of common sense and taste which he ignorantly sanctioned be wheel out by the publication of an edition of the dramas which shall be correct, grammatical and marked by literary taste. Mr. Jackson's translations might well be taken as the basis of such an edition for it is easily the best of those that have been made for performances.

The Orpheus Club, of Philadelphia, seems to be very well satisfied with the results of its efforts to enesurano American music. Last year it offered a handsome prize for a short cantain with orchestral and organ accompaniment. It now announces a second competition and by the title chosen ("Second Annual Prize Competition") incimates that such an offer is to be a yearly affair hereafter. The terms of the invitation are as follows: \$200 for the best composition with a planoforte accompaniment, the words legendary, romantic or heroic in character, the work to occupy fifteen minutes in performance; \$100 for a similar composition ten minutes long; \$500 for the best love, dance, drinning or folk-sons in light vein, from three to five minutes long, without accompaniment. The words of all must be English, secular and satisfactory from a literary point of view, the compositions must not have been published or performed, and must be submitted to Edward G. Mctollin, No. 514 Walnut-st, Philadelphia, not later than September 15, 1802. Each manuscript must be sent in with a ben-name or motto as a Signature and a sealed envelope similarly marked containing the composer's address. The judges will be Theodore Thomas, F. Van der stucken and Michael Cooss.

"The Ladies' Home Journal" of Philadelphia also of the invitation are as follows: \$200 for the best

"The Ladies' Home Journal" of Philadelphia alse announces a list of prizes for the best waltz, planeforte composition, ballad, popular song, anthem and four hymn-tunes. The competition is open only to residents of the United States and Canada, and will be closed on November 1.

= LIFE AT GREAT DEPTHS IN THE SEA.

Professor N. S. Shaler in The July Scribner's.

Professor N. S. Shaler in The July Serthner's.

For a century or more naturalists have known a treat deal concerning the marine organisms which ago learnest the smaring richness of these littors of the control of the marine organisms which ago learnest the smaring richness of these littors forms. The census of species amounts now to more than one hundred thousand distinct forms; it is however, of late that they have ascertained that the however, as well as an abundant and varied peopling. The greater part of the enormous pressure of the deeper derivers, as well as of the low temperature and total however, as well as of the low temperature and total however, acquired the ability withinstand these peculiar conditions, as generation by generation through the geologic ages they have crypt away from the realms of flerce combat next the shores, to the less contested fields of the open and deeper deas. Through all the geologic ages this selection of especially prepared groups for the singular sale and the pressure of especially prepared groups for the singular sale and the pressure of the deeper deas. Through all the geologic ages this selection of especially prepared groups for the singular sale and and the pressure of the deep seas. Through all the geologic ages the production administer the shores of the cocan depths has been gain on the form and the product and minister of the second of the forms which were trapted that the animals of the deep seas, is the frequency with the animals of the deep seas, is the frequency with which we find their forms geologic periods dwell in the constal districts of the occan. It seems that the constal districts of the occan. It seems that the constal districts of the occan. It seems that the constal districts of the occan. It seems that the constal districts of the occan. It seems that the profounds of the general seems of the service of the condition of the relatively trilling explorations which the deep wall in the occan depths and the season seems of the deep wall of the deep se